

PIANO / VOCAL / GUITAR

# FROZEN : MUSIC FROM THE MOTION PICTURE SOUNDTRACK



ORIGINAL SONGS BY KRISTEN ANDERSON-LOPEZ AND ROBERT LOPEZ  
ORIGINAL SCORE BY CHRISTOPHE BECK



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**WONDERLAND MUSIC COMPANY, INC.  
FIVE HUNDRED SOUTH SONGS**



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# FROZEN HEART

Music and Lyrics by KRISTEN ANDERSON-LOPEZ  
and ROBERT LOPEZ

Dirge-like

N.C.

*p*

(Percussion)

D5

500 56

Born of cold and win - ter air and moun-tain rain — com - bin - ing, ——— this

i - cy force both foul and fair has a fro - zen heart — worth —

min - ing. So, cut! through the heart, cold and clear.

A5

500 56

*mf*

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Strike! for \_\_\_ love and strike for \_\_\_ fear. See the beau - ty sharp and sheer.

Split the ice <sup>3</sup> a - part, \_\_\_ and break the fro - zen

Faster



heart. Watch your step! Let it go! Rr -

hyup! Ho! Watch your step! Let it go!

Am

Beau - ti - ful! Pow - er - ful! Dan - ger - ous! Cold! Ice has a mag - ic, can't be con - trolled.

Bb F E

Strong - er than one, strong - er than ten, strong - er than a hun - dred men! Hyup!

A5 D5

Born of cold and win - ter air and

moun - tain rain com - bin - ing, (this i - cy force both foul and fair has a



A5

fro - zen heart — worth — min - ing.) Cut! through the heart, cold and clear.

Strike! for — love and strike for — fear. There's beau - ty and there's dan - ger here.

Slower

D5

Split the ice — a - part! - Be - ware the fro - zen heart.

rit.

Dm A/D Dm7 G/D Bb

N.C.

rit.

N.C.

# DO YOU WANT TO BUILD A SNOWMAN?

Music and Lyrics by **KRISTEN ANDERSON-LOPEZ**  
and **ROBERT LOPEZ**

Moderate-rhythmic but expressive



LITTLE ANNA: (Spoken:) Elsa?

With pedal



(knocking)

(Sung:) Do you want to build a snow - man?

diva ----

Bb sus2/D

Come on, let's go and play!

I nev - er see you

(diva) ----

(R.H.)

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Ab/C Cm

an - y - more. Come out the door! It's like you've gone a -

Bbm(add2) Db/F Eb/G Ab(add2)

way. We used to be best bud - dies, and

(L.H.)

Gm7 Ebmaj7/G Dm7b5 G7 Cm

now we're not. I wish you would tell me why.

F7 NC. Fm9

Do you want to build a snow - man? It does - n't have to be a

mp

Abm6/Cb

now men LITTLE ELSA\* (Sophie) Go now Anna LITTLE ANNA\* (Suzanne) O how

Abm6/Cb

snow - man. **LITTLE ELSA:** (Spoken:) Go away, Anna. **LITTLE ANNA:** (Sung:) O - kay,

*mp* *poco rit.*

8va

This system contains the first two systems of the musical score. The vocal line (treble clef) begins with a whole note 'snow' and a half note 'man'. The piano accompaniment (grand staff) starts with a half note 'snow' and a half note 'man'. The vocal line then has a rest for 'LITTLE ELSA: (Spoken:) Go away, Anna.' followed by a half note 'O' and a half note 'kay,'. The piano accompaniment has a half note 'O' and a half note 'kay,'. The tempo marking 'poco rit.' is placed below the piano accompaniment. The dynamic marking 'mp' is placed below the piano accompaniment. The '8va' marking is placed above the vocal line.

Eb Eb sus Eb sus2 Eb Eb sus Eb sus2 Eb Eb sus Eb sus2

bye.

*a tempo*

This system contains the third and fourth systems of the musical score. The vocal line (treble clef) begins with a whole note 'bye.' and a half note rest. The piano accompaniment (grand staff) starts with a half note 'bye.' and a half note rest. The tempo marking 'a tempo' is placed below the piano accompaniment. The dynamic marking 'mp' is placed below the piano accompaniment.

Eb Eb sus Eb sus2 Cb Eb/Bb Cb Eb/Bb

This system contains the fifth system of the musical score. The vocal line (treble clef) begins with a half note 'bye.' and a half note rest. The piano accompaniment (grand staff) starts with a half note 'bye.' and a half note rest.

Eb Eb sus Eb sus2 Eb Eb sus Eb sus2 Ab5

This system contains the sixth system of the musical score. The vocal line (treble clef) begins with a half note 'bye.' and a half note rest. The piano accompaniment (grand staff) starts with a half note 'bye.' and a half note rest.

**A little faster**

$A\flat 5/B\flat$   $C\flat$   $B\flat$  N.C.

(knocking) YOUNG ANNA: Do you want to build a

$E\flat$   $B\flat$  sus2/D

snow - man? Or ride our bike a - round the halls?

$A\flat/C$

I think some com - pan - y is o - ver - due; I've start - ed

$Cm$   $B\flat m$   $B\flat m/E\flat$  N.C.





talk - ing to the pic - tures on the walls. (Spoken:) Hang in there, Joan! (Sung:) It gets a lit - tle








lone - ly, all these emp - ty rooms, \_ just watch - ing the hours tick

by. (click tongue) N.C.






First system of musical notation. The treble clef staff contains a melodic line starting on G4, moving to F4, E4, and D4. The bass clef staff contains a sustained chord of E-flat major (E-flat, G, B-flat) with a fermata. The system concludes with a whole rest in the bass staff and the notation "N.C." (No Chord) above the treble staff.

Second system of musical notation. The treble clef staff features a sequence of chords: E-flat major, E-flat major suspended, E-flat major suspended 2nd, E-flat major, E-flat major suspended, and E-flat major suspended 2nd. The bass clef staff is mostly empty, with a single eighth-note G3 appearing at the end of the system.

Third system of musical notation. The treble clef staff continues the chord sequence: E-flat major, E-flat major suspended, E-flat major suspended 2nd, E-flat major, E-flat major suspended, E-flat major suspended 2nd, and E-flat major with an added 4th. The bass clef staff contains a sustained chord of E-flat major (E-flat, G, B-flat) with a fermata.

Fourth system of musical notation. The treble clef staff contains a sustained chord of A-flat major 7th (A-flat, C, E-flat, G) with a fermata. The bass clef staff features a descending eighth-note line: G3, F3, E3, D3, C3, B2, A2, G2. The system ends with a sustained chord of A-flat major 6th (A-flat, C, E-flat, F, G) with a fermata.

Fifth system of musical notation. The treble clef staff contains a sustained chord of E-flat major 7th / G-flat (E-flat, G-flat, A-flat, B-flat) with a fermata. The bass clef staff features a descending eighth-note line: G3, F3, E3, D3, C3, B2, A2, G2. The system concludes with a sustained chord of B-flat major (B-flat, D, F) with an added 2nd / F (B-flat, D, E-flat, F) with a fermata.

Abm6 Ebm/Gb Gb

Abm7 Ebm/Bb

(L.H.)

Cb

Bb

NC.

(knocking) ANNA: (Spoken:) Elsa?

A little slower, tenderly

E $\flat$ sus2

(Sung:) Please, I know you're in there. Peo - ple are ask - ing where you've

*p*

B $\flat$ sus2/D

been. They say, "Have cour - age," and I'm

A $\flat$ /C

Cm

Gm

G(sus2/4)

try - ing to; I'm right out here for you, just let me in.

Gm

A $\flat$

B $\flat$ /D

E $\flat$

We on - ly have each oth - er; it's just you and me. \_\_\_

Dm7b5      Ddim7      C(sus2/4)      Cm      Cm7      Cm9

What are we gon - na do? \_\_\_\_\_

F7      Slower      N.C.      Eb/G      Ab

Do you want to build a snow - man?

N.C.      Ab      Bb      N.C.      Very slowly      N.C.      Cm

*rit.*

Ab      N.C.      Cm      Ab      N.C.

*rit.*



# FOR THE FIRST TIME IN FOREVER

Music and Lyrics by KRISTEN ANDERSON-LOPEZ  
and ROBERT LOPEZ

With excitement

6  
*mf*  
With pedal

ANNA: The win-dow is o - pen! So's... that door!... I

did - n't know they did that an - y - more... Who knew we owned... eight thou - sand sal - ad

plates? For years I've roamed... these emp - ty halls...

Fmaj7 Bb/F Dm Dm/C

Why have a ball - room with no balls? \_ Fi - nal - ly, \_ they're o - p'ning up \_ the

Bm7b5 G7 Em Fmaj7

gates! There'll be ac - tual real \_ live peo - ple;

G Am Eb

it - 'll be to - tal - ly, strange, \_ But, wow! am I \_ so read - y for \_ this

**Expressively**

C(sus2/4) F/A Bb(add2)

change! 'Cause for the first time in for - ev - er, there'll be

*cresc.* *f*

C/E F(add2) F/E Dm

mu - sic, there'll be light. For the first time in for - ev -

Am Eb A7

- er, I'll be danc - ing through the night. Don't

Dm Dm/C Bbmaj7

know if I'm e - lat - ed or gas - sy, but I'm some - where in that

G9/B F5/Ab Bbsus2

zone. 'Cause for the first time in for - ev - er, \_\_\_\_\_

# Excited again

C7sus Fsus F Fsus F

I won't be a - lone. (Spoken:) I can't wait to meet everyone. (gasp) What if I meet...

Fsus F Gb Cb/Gb

THE one? (Sung:) To - night, i - mag - ine me, gown - and all, -





Gb/maj7 Cb/Gb Gb Gb/Bb

fetch-ing - ly draped - a - gainst - the wall, - the pic - ture of - so - phis - ti - cat - ed


Dbsus Db Gb Cb/Gb

grace. I sud - den - ly see - him stand - ing there: - a

The musical score is written for voice and piano. It features a key signature of one flat (Bb) and a common time signature (C). The score is divided into five systems, each with a vocal line and a piano accompaniment. Chord symbols are placed above the vocal line. The piano part includes dynamic markings like 'mf' and 'f'. The lyrics are written below the vocal line, with some words in parentheses indicating spoken or sung parts. The score ends with a double bar line.

beau-ti - ful strang - er, tall — and fair, — I wan - na stuff — some choc - 'late in — my












face! But then we laugh and talk — all eve - ning, which is



to - tal - ly — bi - zarre, — noth - ing like — the life — I've led — so








far. For the first time in for - ev -

*cresc.* *f*





er, there'll be mag - ic, there'll be fun. — For the

Chords: Db/F, Gb(add2), Gb/F

first time in for - ev - er, I could be no - ticed by — some - one. —

Chords: Ebm, Bbm, Fb

— And I know it is to - tal - ly cra - zy to

Chords: Bb7, Ebm, Ebm/Db

dream I'd find — ro - mance, but for the first time in for - ev -

Chords: Cbmaj7, Cm7b5, Gbm6/Bbb, Gb/Cb

Db7sus

er, \_\_\_\_\_ at least \_ I've got \_ a chance. \_

Gb5

Db/F

Eb5

Bbm

Ab/C

ELSA: Don't let them in; don't let them \_ see;





*p*

Db



Ab5

Abm/Cb




be the good girl \_ you al - ways have to be. \_

Con - ceal, don't feel, put on a show. Make


one wrong move, and ev - 'ry - one will know.

But it's on - ly for to - day. ANNA: It's on - ly for to - day! It's ag - o - ny to

*cresc.* *mf*







wait! It's ag - o - ny to wait! Tell the guards to o - pen up the

N.C. *rall.*

# A little broader

gate! \_\_\_\_\_ the gate! For the first time in for - ev -

*mf cresc.* *ff*

N.C.




er, let them in; I'm get - ting what I'm dream - ing of: —

ELSA: Don't let them in; I don't let them see.





Be the good girl you al - ways have a chance to change my lone -

to be.




ly world, Con - ceal; a chance to find true love. —

B7 Em Em/D

con - ceal, don't feel, don't let them know it all ends to - mor - row, so it know.

Cmaj7 C#m7b5 A7 G/B N.C.

has to be to - day. 'Cause for the first time in for - ev -

G/C G/D A7/E Cm/Eb

- er, for the first time in for - ev - er, \_\_\_\_\_

C/D G G/D G N.C.

noth-ing's in my way! \_\_\_\_\_

# LOVE IS AN OPEN DOOR

Music and Lyrics by KRISTEN ANDERSON-LOPEZ  
and ROBERT LOPEZ

Moderately, with a cheesy groove

Chord progression for the first system: D, Dsus/F#, D/G, A7sus, D, Dsus/F#

ANNA: (Spoken:) Okay, can I just say something crazy?

Chord progression for the second system: D/G, A7sus, D, Dsus/F#

HANS: I love crazy! ANNA: (Sung:) All my life has been a se - ries of doors \_

Chord progression for the third system: D/G, A7sus, D, Dsus/F#

in my face, and then sud - den - ly, I bump in - to you! \_ \_ \_ \_

The musical score is written for guitar and piano. The guitar part is in the key of D major (two sharps) and 4/4 time. The piano accompaniment is in the same key and time. The score is divided into three systems. The first system shows the guitar playing a series of chords (D, Dsus/F#, D/G, A7sus, D, Dsus/F#) over a piano accompaniment that starts with a mezzo-forte (mf) dynamic. The second system features vocal lines for Hans and Anna. Hans sings 'I love crazy!' and Anna sings 'All my life has been a series of doors'. The piano accompaniment continues with a steady groove. The third system continues the vocal lines and piano accompaniment, with the guitar playing the same chord progression as the first system.

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Em7(add4) A7sus D Dsus/F#

HANS: (Spoken:) I was thinking the same thing! 'Cause like, (Sung): I've been search - ing my whole life \_\_ to

D/G A7sus D Dsus/F#

find my own place, \_\_ And may - be it's the par - ty talk - ing, or the

Em7(add4) A7sus Bm

But with you, \_\_  
cho - c'late fon - due... \_\_ but with you, \_\_ I found my \_\_





I see your face, and it's noth- ing like \_\_\_\_ I've ev - er known\_\_ be -

\_\_\_\_ place. and it's noth- ing like \_\_\_\_ I've ev - er known\_\_ be -





fore. Love is an o - pen door. \_\_\_\_\_

fore. Love is an o - pen door. \_\_\_\_\_

*f*






\_\_\_\_ Love is an o - pen door. \_\_\_\_\_

\_\_\_\_ Love is an o - pen door. \_\_\_\_\_

E7 Gm7 D Dmaj7/F#

Love is an o - pen door with you, — with

Love is an o - pen door, with you,

E7 Gm7 D Dsus/F#

you! Love is an o - pen door. —

with you!! Love is an o - pen door. —

*mp*

D/G A7sus D Dsus/F#

D/G A7sus E Esus/G#

What? ...sand -

I mean, it's cra - zy! We fin-ish each oth - er's...

*mf*

E/A A7sus E Esus/G#

- wick-es! I nev - er met some-one \_ who thinks so much \_ like me. \_

That's what I was gon-na say! ...who thinks so much \_ like me. \_

F#m7(add4) A7sus E Esus/G#

Jinx! Jinx a - gain! Our men - tal syn - chro - ni - za - tion can

Jinx! Jinx a - gain! Our men - tal syn - chro - ni - za - tion can

E/A B7sus E Esus/G#

have but one ex - pla - na - tion: and I just meant to be.

have but one ex - pla - na - tion: You were meant to be.

F#m7(add4) B7sus C#m

Say good - bye to the pain

Say good - bye to the pain

E E9 F#7

of the past; we don't have to feel it an - y - more.

of the past; we don't have to feel it an - y - more.

Am7 N.C. E Emaj7/G#

Love is an o - pen door.

Love is an o - pen door.

*f*

F#7 Am7 E Emaj7/G#


Love is an o - pen door.


Love is an o - pen door.

F#7 Am7 E Emaj7/G#

Life can be so much more with you! With

Life can be so much more with you!!










you!!! Love is an o - pen door.


With you!!!! Love is an o - pen door.

*mp*

(giggles)

(Spoken:) Can I say something crazy?






(Spoken:) Can I say something even crazier? Yes!

Will you marry me?

*p*

# LET IT GO

Music and Lyrics by **KRISTEN ANDERSON-LOPEZ**  
and **ROBERT LOPEZ**

Half-time feel, mysterious

Chords: Fm, D $\flat$ maj7 (no 3rd), E $\flat$ sus2

*p*

With pedal

The piano introduction is in 4/4 time with a half-time feel. It consists of three measures. The first measure has a treble clef with a melody of quarter notes: F, A, B, A, G, F, and a bass clef with a sustained F $\flat$  chord. The second measure has a treble clef with a melody of quarter notes: F, A, B, A, G, F, and a bass clef with a sustained D $\flat$ maj7 (no 3rd) chord. The third measure has a treble clef with a melody of quarter notes: F, A, B, A, G, F, and a bass clef with a sustained E $\flat$ sus2 chord. The tempo is marked 'p' (piano) and the instruction 'With pedal' is written below the bass line.

Chords: B $\flat$ sus, B $\flat$ m, Fm, D $\flat$ maj7 (no 3rd), E $\flat$ sus2

The piano accompaniment for the first line of the vocal melody consists of four measures. The first measure has a treble clef with a whole note B $\flat$  and a bass clef with a sustained B $\flat$  chord. The second measure has a treble clef with a melody of quarter notes: F, A, B, A, G, F, and a bass clef with a sustained Fm chord. The third measure has a treble clef with a melody of quarter notes: F, A, B, A, G, F, and a bass clef with a sustained D $\flat$ maj7 (no 3rd) chord. The fourth measure has a treble clef with a melody of quarter notes: F, A, B, A, G, F, and a bass clef with a sustained E $\flat$ sus2 chord.

Chords: B $\flat$ sus, B $\flat$ , F5, D $\flat$ 5

The snow glows white on the moun-tain to - night; - not a

The piano accompaniment for the second line of the vocal melody consists of four measures. The first measure has a treble clef with a whole note B $\flat$  and a bass clef with a sustained B $\flat$  chord. The second measure has a treble clef with a whole note F and a bass clef with a sustained F5 chord. The third measure has a treble clef with a melody of quarter notes: F, A, B, A, G, F, and a bass clef with a sustained D $\flat$ 5 chord. The fourth measure has a treble clef with a melody of quarter notes: F, A, B, A, G, F, and a bass clef with a sustained D $\flat$ 5 chord.

Chords: E $\flat$ , B $\flat$ sus, B $\flat$ m, Fm

foot - print \_\_\_\_\_ to be seen. \_\_\_\_\_ A king-dom of i - so - la -

The piano accompaniment for the third line of the vocal melody consists of four measures. The first measure has a treble clef with a melody of quarter notes: F, A, B, A, G, F, and a bass clef with a sustained E $\flat$  chord. The second measure has a treble clef with a melody of quarter notes: F, A, B, A, G, F, and a bass clef with a sustained B $\flat$ sus chord. The third measure has a treble clef with a melody of quarter notes: F, A, B, A, G, F, and a bass clef with a sustained B $\flat$ m chord. The fourth measure has a treble clef with a melody of quarter notes: F, A, B, A, G, F, and a bass clef with a sustained Fm chord.

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**D<sup>b</sup>maj7 (no 3rd)** **E<sup>b</sup>5** **B<sup>b</sup>sus** **B<sup>b</sup>**

- tion, and it looks like I'm the queen. —

**Fm** **D<sup>b</sup>maj7 (no 3rd)** **E<sup>b</sup>sus2**

The wind — is howl - ing like — this swirl - ing storm — in - side. —

**B<sup>b</sup>sus** **B<sup>b</sup>m** **F5** **E<sup>b</sup>5**

Could - n't keep it in, — heav - en knows I —

**B<sup>b</sup>** **B<sup>b</sup>(sus2/4)** **B<sup>b</sup>** **E<sup>b</sup>**

— tried. — Don't let — them in, —

Db

— don't let them see; be the good girl you al-ways have to be.

Eb Db

Con - ceal, don't feel, don't let them know...

*cresc.*

N.C.

Well, now they know. Let it go, —

*p*

Ab Eb Fm

let it go; can't hold it back an-y-more. —  
let it go; I am one with the wind and sky. —

Db Ab Eb

Let it go, — let it go; — turn a - way -  
 Let it go, — let it go; — you'll nev -

Fm Db Ab Eb

— and slam — the — door. — I — don't — care —  
 — er see — me — cry. — Here — I — stand. —

Fm Db

— what they're going to — say; — let the  
 — and here I'll — stay; — let the

To Coda ☐

Cm Db5

storm rage — on. — The cold nev - er both - ered me an -  
 storm rage — on. —

# Gaining confidence

Ab Eb/G

y - way.

*mf*

Fm Db Eb

It's fun - ny how some dis - tance makes ev - 'ry - thing \_ seem small; \_

Bbm Fm Db

and the fears that once \_ con - trolled \_ me can't

Bbsus Eb Eb

get to me \_ at all. \_ It's time \_ to see \_

Db

— what I can do, to test the lim - its and break through.

Eb Db

— No right, no wrong, no rules for me, I'm

D.S. al Coda  
N.C.

free! Let it go,

CODA

N.C.

My pow - er flur - ries through the air -

— in - to the ground. — My soul — is spi -

- ral - ing in fro - zen frac - tals all a - round. —





And one thought cry - stal - li - zes like an i - cy blast: —

I'm nev - er go - ing back; \_ the

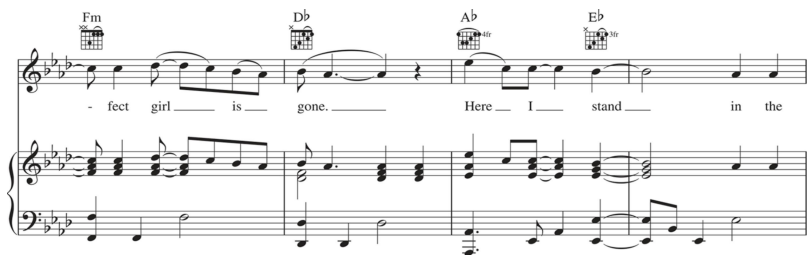
past is in \_ the past! \_ Let it go, \_

let it go, \_ and I'll rise \_ like the break \_ of dawn. \_

Let it go, \_ let it go; \_ that per -

- fect girl is gone. Here I stand in the









light of day; let the





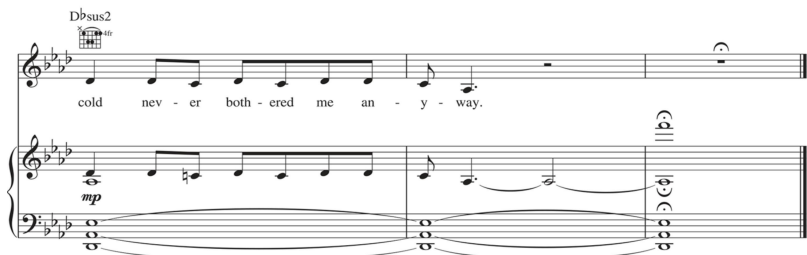

storm rage on. The





cold nev - er both - ered me an - y - way.

*mp*





# REINDEER(S) ARE BETTER THAN PEOPLE

Music and Lyrics by **KRISTEN ANDERSON-LOPEZ**  
and **ROBERT LOPEZ**

Slowly, noodling around

G C/G G A D

KRISTOFF: Rein - deers are

A D D7 G

bet - ter than peo - ple. Sven, don't you

A F#m D7 Em

think that's true? KRISTOFF (as Sven): Yeah, peo - ple will

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A7 D/A B

beat you and curse you and cheat you. Ev - 'ry

Em A D N.C.

one of 'em's bad, ex - cept you. **KRISTOFF:** *(Spoken:)* Aww, thanks buddy!

A D A D

*(Sung:)* But peo - ple smell bet - ter than rein - deers.

D7 G A F#m

Sven, don't you think I'm right?

D7 Em A D

KRISTOFF (as Sven): That's once a - gain true, for all ex - cept

B Em A

you. KRISTOFF: You got me! Let's call it a

Bm E(b5) Slower D/A

night. KRISTOFF (as Sven): Good - night! KRISTOFF: Don't let the

A5 D D6

frost - bite bite,

# IN SUMMER

Music and Lyrics by KRISTEN ANDERSON-LOPEZ  
and ROBERT LOPEZ

Easy Swing, soft-shoe feel

KRISTOFF:(Spoken:)

Really! I'm guessing you don't  
have much experience with heat.



OLAF:(Spoken:)Nope! But sometimes I like to close my eyes, and imagine what it would be like



*With pedal*

E6

F#m7



F#m7

E6

F#m7

when summer does come. (sigh)

(Sung:) Bees - 'll buzz;



kids -'ll blow dan - de - li - on fuzz, and I'll be do - ing what - ev - er snow does in



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E6 F#m7 F9 B13 E6 F#m7

sum - mer. \_\_\_\_\_ A drink in my hand, my

Emaj7/G# F#9b5 G7 C#m7 F9 B13

snow up a - gainst the burn - ing sand, \_ prob - 'ly get - ting gor - geous - ly tanned in

**Dreamily**

Emaj7 A6/9

sum - mer. \_\_\_\_\_ I'll fi - n'ly see a sum-mer breeze \_ blow a -

*With pedal*

E6/9 C#m7 F#7

way a win - ter storm, and find out what hap-pens to sol - id wat - er when

# Bouncy again

A6 G#m F#m7 N.C. E6 F#m7  
 it gets warm. — And I can't wait to see what my

Emaj7/G# Emaj7 Am6 G7 C#m7 F9 B13  
 bud - dies all think of me. Just im - ag - ine how much cool - er I'll be in

E6/9 C6/9 F6/9 Gm7  
 sum - mer! — Da da, da doo, a

F6/9 Gm7(add4) Am7 N.C.  
 ba ba ba ba ba boo. — The hot and the cold are both so in - tense,

The musical score is written for piano and voice. It consists of six systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#), and the time signature is 4/4. The score includes various chords such as A6, G#m, F#m7, E6, Emaj7/G#, Emaj7, Am6, G7, C#m7, F9, B13, E6/9, C6/9, F6/9, Gm7, F6/9, Gm7(add4), and Am7. The lyrics are: 'it gets warm. — And I can't wait to see what my bud - dies all think of me. Just im - ag - ine how much cool - er I'll be in sum - mer! — Da da, da doo, a ba ba ba ba ba boo. — The hot and the cold are both so in - tense,'. The piano part includes triplets and dynamic markings like 'f' (forte) and 'mp' (mezzo-piano). The vocal part includes triplets and rests.














put 'em to - geth - er, it just makes sense. Rrrat dat dat dat dat dat

*mf*











da da da da da ooh. Win - ter's a good time to stay in and cud - dle, but




put me in sum - mer and I'll be a... (Spoken:) happy snowman!

*f*

(Sung:) When life gets rough, I like to hold on to my dream of re -

Dm G9 Bb6 Am Gm7 Bb/C  
 lax - ing in the sum-mer sun, — just let - tin' off steam. — Oh, the

*rit.*

Slower  
 F6/9 Gm7/C F6/9 Gm7b5/Db  
 sky — will be blue, and you guys - 'll be there too... when I

*rit.*

Tempo I  
 Ab7 Dm7 F#9 C13 N.C.  
 fi - nal - ly do what fro - zen things do in sum - mer. —

KRISTOFF: (Spoken:) I'm gonna tell him. Very broadly  
 ANNA: (Spoken:) Don't you dare! (Sung:) In sum - mer! —

F(add 2)



# FOR THE FIRST TIME FOREVER (REPRISE)

Music and Lyrics by **KRISTEN ANDERSON-LOPEZ**  
and **ROBERT LOPEZ**

Moderately

ANNA:  
(Spoken:) You don't have to protect me. Please don't shut me out — a - gain!  
I'm not afraid!

*mf*

With pedal

(Sung:) Please don't slam the door. — You don't have to keep — your dis - tance an - y -

more. 'Cause for the first time in for - ev - er, I

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B $\flat$ /D Eb(add2) Cm(add2) Cm Gm

fi - n'ly un - der - stand. \_ For the first time in for - ev - er, we can

D $\flat$ (add2) B $\flat$ sus B $\flat$  Cm Eb/B $\flat$

fix this hand in hand. We can head down this moun-tain to - geth - er! You don't

A $\flat$  F/A Gm7(add4) F Ebm/G $\flat$  Fm/A $\flat$

have to live \_ in fear. 'Cause for the first time in for - ev - er, \_

B $\flat$ sus Eb(sus2/4) B $\flat$ /D C5

\_ I \_ will be right \_ here. \_

ELSA: (Spoken:) Anna, (Sung:) please go back home.

G5 F/A Bb

Your life a - waits! \_ Go en - joy the sun and o - pen

F5 Fm(maj7)/Ab C5 Gm F/A

(Spoken:) Yeah, but... up the gates. \_ (Spoken:) I know, (Sung:) you mean well, but leave me \_ be.

Bb F

Yes I'm a - lone, \_ but I'm a - lone and free. \_ Just

Fm Fm/Ab C5





stay a - way, \_ and you'll be safe from \_ me. \_





ANNA: Ac - tual - ly, we're not. I get the feel - ing you don't

What do you mean, you're not?

know? Ar - en-delle's in deep, deep, deep, snow.

What do I not know? (Spoken:) What?!

*rit.*  
*a tempo*

(Spoken:) You kind of set off an eternal winter... everywhere. That's okay, you can just unfreeze it.

Everywhere? No I can't,

Sure you can! I know you can! (Sung:) 'Cause for the first time in for - ev -  
 I don't know how! Oh,

- er, you don't have to be a - fraid. I'm such a fool! I can't be free!

We can work this out to - geth -  
 No es - cape from the storm in - side of me. I

G<sup>#</sup>m D

- er. We'll re - verse the storm — you've made. —

can't con - trol — the curse. — Oh, —

G<sup>#</sup>7 C<sup>#</sup>m(add2) C<sup>#</sup>m/B

— Don't pan - ic; we'll

— An - na, please, you'll on - ly make — it worse! There's so much fear! —

A F<sup>#</sup>7/A<sup>#</sup> Esus2/G<sup>#</sup> F<sup>#</sup>7 Em/G A5

make the sun — shine bright. We can face this thing to-geth - er. We can

— You're not safe — here. No,

Em/G A5 Em/G A5

change this win - ter weath - er. and ev - 'ry - thing will be al -

Ahhh... I

NC. Slowly

right.

— can't!!!!

*ff dim.*

# FIXER UPPER

Music and Lyrics by **KRISTEN ANDERSON-LOPEZ**  
and **ROBERT LOPEZ**

With comic bounce

E

NC.

BULDA: (Spoken:) What's the issue, dear? Why are you holding back from such a man? (Sung:) Is it the

*mf*

With pedal

clump - y way - he walks? CLIFF: Or the grump - y way - he talks? Or the

FEMALE TROLL 1:

F#m B9 F7b5 E E7 NC.

pear - shaped, square - shaped weird - ness of his feet? MALE TROLL 1: And though we

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C#m7b5 N.C. Bm7b5

know he wash - es well, — he al - ways ends up sort - a smell - y. **BULDA:** But you'll

A/E F#7 B7 E N.C. G#+

nev - er meet a fel - la who's as sen - si - tive — and sweet!

**BULDA and CLIFF:**

A N.C. C#m7b5 G/C# D N.C. F/D# E7







So he's a bit of a fix - er up - per; so he's got — a few flaws, like his pe -



**FEMALE TROLL 2:**

A N.C. G/C# N.C.

cu - liar brain, — dear, his thing with the rein - deer... that's a

**MALE TROLL 2:** **TROLL DUET:**

**SMALL GROUP OF TROLLS:**

lit - tle out - side of na - ture's laws! \_ So he's a bit of a fix - er up - per, but



















this we're cer - tain of: \_ You can fix this fix - er up - per up with a








lit - tle bit \_ of love!

**KRISTOFF:** *(Spoken:)* Can we please just stop talking about this?



We've got a real actual problem here.

**BULDA:** *I'll say! So tell me, dear...*

*(Sung:)* Is it the



**A** **D**

way that he runs scared? Or that he's so - cial - ly im-paired? Or that he

**MALE TROLL 3:** **TROLL CHILD:**

**F#m** **B9** **F7b5** **E** **E7** **N.C.**

on - ly likes to tin - kle in the woods? *(Spoken:) What?* **CLIFF:** *(Sung:) Are you*

**A** **C#m7b5** **D** **Bm7b5**

hold - ing back your fond - ness due to his un - man - ly blonde - ness? Or the

**FEMALE TROLLS:**

**A/E** **F#7** **B7** **E7** **G#+**

way he cov - ers up that he's the hon - est goods?

ALL TROLLS:

He's just a bit of a fix - er up - per; he's got a cou-ple 'a bugs. \_ His

Chords: A, C#m7b5, G/C#, D, F7, E7

i - so - la - tion is con - fir - ma - tion of his des - per - a - tion for heal-ing hugs! \_

Chords: A, G/C#, D, B7, E7, E+

So he's a bit of a fix - er up - per, but we know what \_ to do: \_ the

Chords: A, A7/C#, D, F7/Eb

way to fix up this fix - er up - per is to fix him up \_ with you!

Chords: A/E, C#+, F#m7, B7, Bm7, D/E, A N.C.

F#7#5 B7 E7 A5 A7/C# D F/D# E7

**KRISTOFF:** (Spoken:) **ENOUGH!** *She is engaged to someone else, okay?*

N.C. A N.C. C#m7b5

**CLIFF:** (Sung:) So she's a bit of a fix - er up - per;

D N.C. F7 E7 A N.C. G/C# N.C.

**MALE TROLL 4:** that's a mi - nor thing. **MALE TROLL 5:** Her quote "en - gage - ment" is a flex ar - range - ment. **TROLL CHILD:** And

D D#dim7 E7 G# A A7/C#

N.C. N.C.

by the way, I don't see \_\_ no ring! **MALE TROLLS:** So she's a bit of a fix - er up - per; her








brain's a bit \_\_\_ be - twixt! \_\_\_ Get the fi - an - cé \_\_\_ out of the way \_\_\_ and the













whole thing will \_\_\_ be fixed!

# **Soulfully**

**BULDA:** We're not say - ing you can change him, \_\_\_ 'cause peo - ple don't real - ly change. \_\_\_ We're

on - ly say - ing that love's \_\_\_ a force \_\_\_ that's pow - er - ful \_\_\_ and strange. \_\_\_

**F#** **B**

Peo - ple make\_ bad choic - es if they're mad or scared\_ or stressed.\_ But

**C#** **F#/C#** **C#** **F#/C#** **C#**

throw a lit - tle love\_ their way, and

**FEMALE TROLLS:** (Throw a lit - tle love\_ their way,

**F#** **B/F#** **F#** **G** **C/G** **G**

you'll bring out\_ their best! **ALL TROLLS:** True love brings out\_ the best!\_

you'll bring out\_ their best!)\_

*cresc.*

**C** **Eb** **Bb/E** **F** **N.C.**

Ev - 'ry-one's a bit of a fix - er up - per; that's what it's all a - bout! **CLIFF:** Fa - ther

**ff**

**C** **E<sup>b</sup>** **B<sup>b</sup>/E**

**FEMALE TROLL 3:** **MALE TROLL 6:** **ALL TROLLS:**  
 Sis - ter! Broth - er! We need each oth - er to

**F** **N.C.** **G+** **C** **C/B<sup>b</sup>**

raise us up — and round — us out! Ev - 'ry-one's a bit of a fix - er up - per, but

**F** **N.C.** **C/G** **N.C.** **E+** **N.C.**

**Double time**  
 when push comes to shove, **OLAF:** The on - ly fix - er up - per fix - er that can

**Am** **N.C.** **D7** **N.C.** **Dm7**

**Faster**  
 fix a fix - er up - per is... **TROLLS:** True, true,



**Yet faster**

F/G Eb N.C. F Ab/F# G

true, true, true, \_\_\_\_\_ love! \_\_\_\_\_  
(Love, true love! \_

C Eb Fm7 Ab/F# G C Eb

Love, love, love, love, \_ love! Love!

F Ab/F# F

True \_\_\_\_\_ love!) \_\_\_\_\_ True... \_\_\_\_\_

**TROLL PRIEST:**  
(Spoken:) Do you, Anna, take Kristoff to be your trollfully wedded—

C N.C.

You're getting married! (Sung:) love!

ANNA: Wait, what?

# VUELIE

Written by Frode Fjellheim  
and Christophe Beck

Moderately slow

The first system of musical notation for 'Vuelie'. It consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#). The time signature is common time (C). The tempo is 'Moderately slow'. The first measure of the bass staff has a piano (*p*) dynamic marking. The bass staff contains a series of eighth and quarter notes, with some notes marked with an accent (>). The treble staff is mostly empty, with a few notes in the first measure.

*With pedal*

The second system of musical notation for 'Vuelie'. It continues the bass staff from the first system, with notes marked with an accent (>). The treble staff remains empty.

The third system of musical notation for 'Vuelie'. The bass staff continues with notes marked with an accent (>). The treble staff has a mezzo-piano (*mp*) dynamic marking and contains a series of notes, some marked with an accent (>).

The fourth system of musical notation for 'Vuelie'. The treble staff has a series of notes, some marked with an accent (>). The bass staff continues with notes marked with an accent (>).

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, folk-like style. The bass staff provides a harmonic accompaniment. The score is divided into four measures. The first measure shows the treble staff with a whole note chord (F#4, A4, C5) and the bass staff with a whole note chord (F#2, A2, C3). The second measure shows the treble staff with a whole note chord (F#4, A4, C5) and the bass staff with a whole note chord (F#2, A2, C3). The third measure shows the treble staff with a whole note chord (F#4, A4, C5) and the bass staff with a whole note chord (F#2, A2, C3). The fourth measure shows the treble staff with a whole note chord (F#4, A4, C5) and the bass staff with a whole note chord (F#2, A2, C3).

A musical score for the song 'The Rose Tree'. It features a treble and bass clef with a key signature of one sharp (F#). The melody is written in the treble clef, and the accompaniment is in the bass clef. The score consists of five measures. The first measure has a whole note chord in the treble and a half note in the bass. The second measure has a whole note chord in the treble and a half note in the bass. The third measure has a whole note chord in the treble and a half note in the bass. The fourth measure has a whole note chord in the treble and a half note in the bass. The fifth measure has a whole note chord in the treble and a half note in the bass.

The musical score for 'The Rose Tree' is presented in a grand staff with a treble and bass clef. The key signature has one sharp (F#), and the time signature is 4/4. The melody is written in the treble clef, and the bass line is in the bass clef. The piece begins with a piano (p) dynamic. The melody consists of a series of eighth and sixteenth notes, with some rests. The bass line provides a simple harmonic accompaniment. The piece concludes with a mezzo-forte (mf) dynamic marking.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, folk-like style. The bass staff provides a harmonic accompaniment, primarily using a bass line with a steady rhythm. The score is divided into five measures, each containing a single line of music. The first measure starts with a treble clef and a key signature of one sharp. The second measure has a treble clef and a key signature of one sharp. The third measure has a treble clef and a key signature of one sharp. The fourth measure has a treble clef and a key signature of one sharp. The fifth measure has a treble clef and a key signature of one sharp.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, folk-like style. The bass staff provides a harmonic accompaniment. The score consists of two lines of music, each with six measures. The first line ends with a double bar line, and the second line continues the melody and accompaniment.



# HEIMR ÁRNADALR

Music by Christophe Beck

Lyrics by Christine Hals

Slowly

Ver - ðug drót - tning stór Hjar - taaf gu - li skín - na  
 Wer - thoog drawt - ning stor Yar - taf goo - li skeen - na  
 Wor - thy queen of great-ness the heart of gold shines. \_

*mf*  
 With pedal

Kró - num þik með vo - num ást og trú  
 Crow - noom theeek meth vo - num aost og true  
 We crown you with hope, love, and faith.

Fag - ra grýtt - ur land hei - mr Ár - na - dalr Fyl - gið  
 Fahg - gra grytt - or land hey - mr Are - na - dalr Phyl - gith  
 Beaut - ful sto - ney land Home Aren - delle \_ Fol - low

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drótt - nin - gu ljó - sins      drótt - nin - gu      Fyl - gið ljó - sins Ver - ðug  
drawt - nin - goo ljo - since      drawt - nin - goo      Phylt - gith ljo - since Wer - thoog  
queen - (of) light. -      Queen - (of)      fol - low the light wor - thy

drót - tning stór      Várr      drót - tning      Ver - ðug  
drawt - ning stor      Vaorr      drawt - ning      Wer - thoog  
queen of great - ness      Our      queen -      wor - thy

drót - tning ljó - sins      ljó -      sins  
drawt - ning ljo -      since      ljo -      since  
queen (of) light -      (of) light -      since

*rit. e dim.*      **p**

FROZEN HEART

DO YOU WANT  
TO BUILD A SNOWMAN?

FOR THE FIRST  
TIME IN FOREVER

LOVE IS AN OPEN DOOR

LET IT GO

REINDEER(S) ARE  
BETTER THAN PEOPLE

IN SUMMER

FOR THE FIRST TIME  
IN FOREVER (REPRISE)

FIXER UPPER

VUELIE

HEIMR ÁRNADALR

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